

USER MANUAL

ABBAY ROAD ORCHESTRA

LOW PERCUSSION

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INTRODUCTION

Introducing the most detailed sample library we have ever created, and the first in a new flagship series. Crafted for professional composers, producers, sound designers and music editors, Abbey Road Orchestra brings you every section of the orchestra in breathtaking detail. It's the culmination of over 20 years of sampling experience and innovation.

Performed by internationally renowned percussionist Joby Burgess (Black Panther, Mission: Impossible), and engineered by Grammy-winning engineer Simon Rhodes (Skyfall, Avatar), Low Percussion offers a whole new level of expression. Your very own world-class percussionist.

QUICK SPECS

MAC

Mac OS X 10.15 to OS14

Minimum: 2.8GHz i5 (quad-core), 8GB RAM

Recommended: 2.6GHz i7 (six-core, 2019), 16GB RAM, Apple Silicon

SSD drive for installs advised!

WINDOWS

Windows 10 and Windows 11 (latest Service Pack, 64-bit)

Minimum: Intel 2.8 GHz i5 (quad-core) or AMD Ryzen 5. 8GB RAM

Recommended: Intel 2.6 GHz i7 (six-core, 2019) or AMD R7 2700. 16GB RAM

SSD drive for installs advised!

(32 bit DAWs not supported)

- Download Size 95.47GB
- Dedicated plugin (AU, VST2, VST3, AAX)

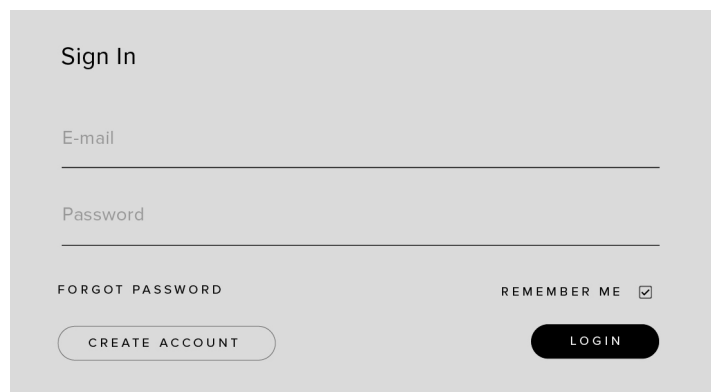
DOWNLOADING & INSTALLING

Thank you for buying Abbey Road Orchestra - Low Percussion. If you are new to Spitfire Audio you can get up to speed here: <https://www.spitfireaudio.com/about/>

First though, grab the 'Spitfire Audio App' from this link, this app will enable you to download the library: <http://www.spitfireaudio.com/info/library-manager/>

THE SPITFIRE AUDIO APP

When you launch the app you will be prompted to login using the same details you use at our site. Then you'll see the page pictured below:

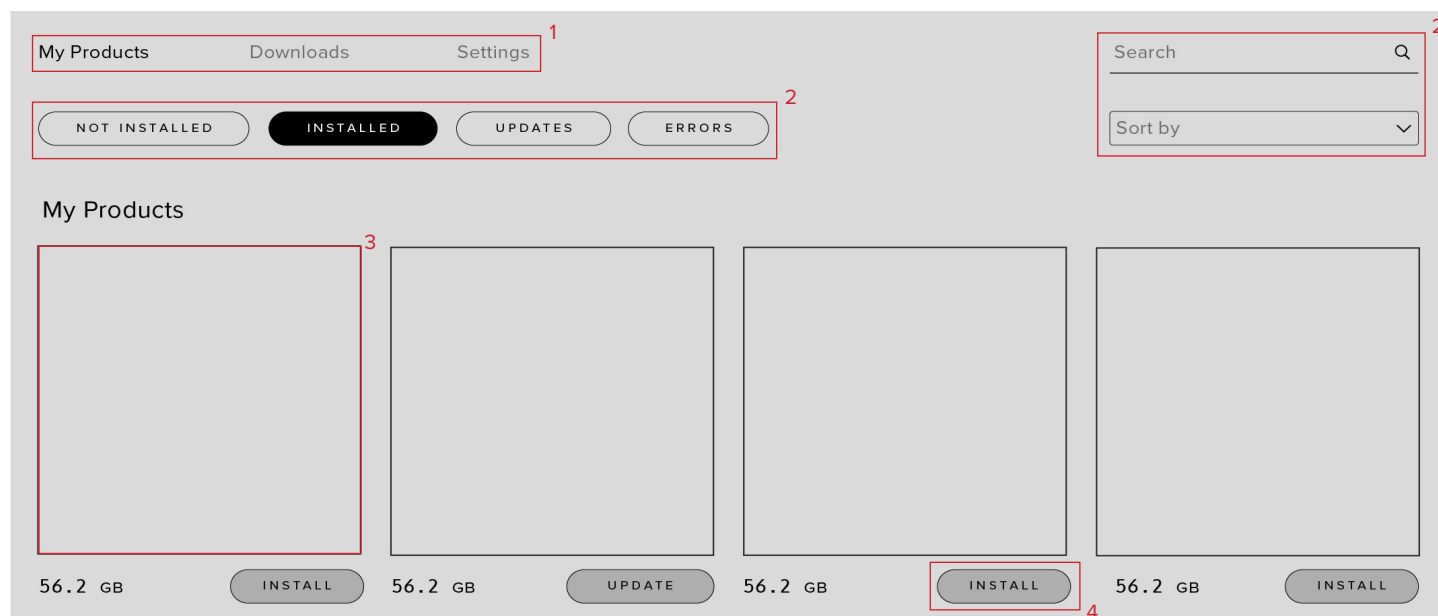
The image shows the login screen of the Spitfire Audio App. It has a light gray background. At the top left, it says "Sign In". Below that are two input fields: "E-mail" and "Password". To the right of the password field is a "REMEMBER ME" checkbox. At the bottom left is a "FORGOT PASSWORD" link. At the bottom center are two buttons: "CREATE ACCOUNT" (light gray) and "LOGIN" (dark gray).

1. TABS the default tab is My Products, which shows all of the libraries on your Spitfire Account. Downloads will show currently downloading products.

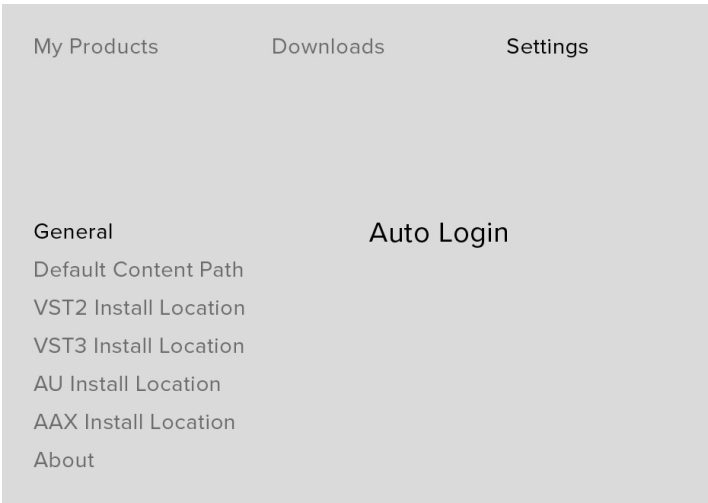
2. FILTERS Clicking these filters will quickly display products you've yet to install, those already installed, and any available updates. Clicking again will remove the filter.

3. LIBRARY All libraries and plugins in your collection will appear with their artwork on the My Products tab. Clicking this artwork will open the product page. This is a great place to find information such as system requirements and instructions as well as Reset and Repair options.

4. INSTALL/UPDATE buttons allow you to quickly start a download directly from the My Products tab, instead of clicking through to the Library. Next to the button the size of the download is shown.

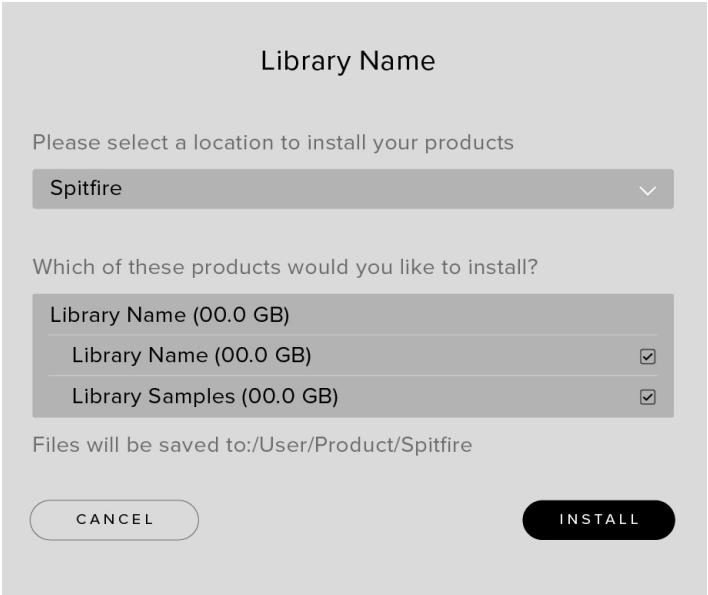
The image shows the "My Products" screen in the Spitfire Audio App. At the top, there are three tabs: "My Products", "Downloads", and "Settings". Below the tabs are four filter buttons: "NOT INSTALLED", "INSTALLED", "UPDATES", and "ERRORS". To the right of these is a search bar and a "Sort by" dropdown menu. The main area is titled "My Products" and contains four product cards. Each card has a placeholder image, a size of "56.2 GB", and an "INSTALL" or "UPDATE" button. Red boxes and numbers 1 through 4 highlight specific features: 1 points to the tabs, 2 points to the filter buttons, 3 points to a product card, and 4 points to an "INSTALL" button.

THE SPITFIRE APP PREFERENCES



If this is your first time using the Spitfire Audio App for a download you may wish to first navigate to the Settings tab. Here you can set the Default Content location for where you wish to download your libraries. You can also you can set the default VST2 install location to the folder where your DAW expects to find VST files.

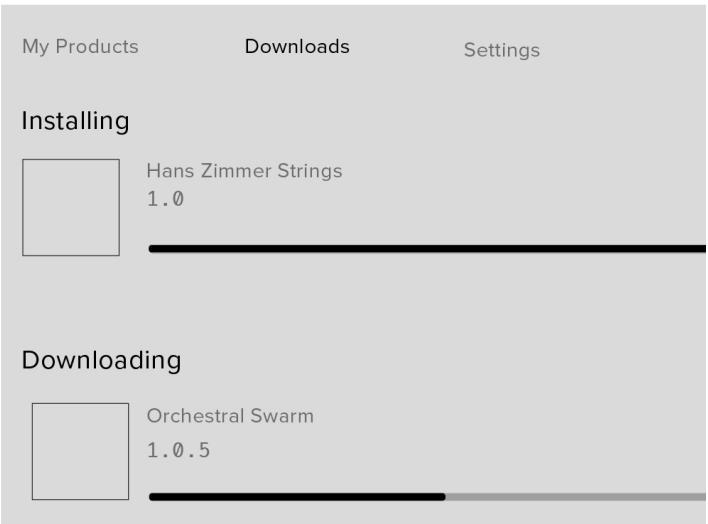
Here you can also enable Auto Login to save time in future.



Once you are happy with your preferences, click the Install button for the library. This is either directly on My Products tab under the library artwork, or it can be found by clicking on the library image and clicking the install button on the page that appears.

Clicking either of these will prompt you for a location, the default content location in your preferences will be suggested but you can select any suitable location. If installing from a hard drive, ensure that you choose the drive as the location.

Once you are happy with the location click Download.



After clicking install you will be directed to the Downloads tab where you can watch the progress if you like. You can of course leave the Downloads tab and start other downloads but at this point you should leave the Spitfire App open until the download completes.

THE DEDICATED PLUGIN

Abbey Road Orchestra - Low Percussion is its own, self contained plugin built for VST, AU and AAX, so once you've downloaded and installed you're ready to go.

LOGIC PRO X

- On a fresh project, a track dialogue box will automatically pop up
- Choose 'Software Instrument', and then look beneath the 'Instrument' dropdown
- Select AU Instruments > Spitfire Audio > Abbey Road Orchestra

CUBASE

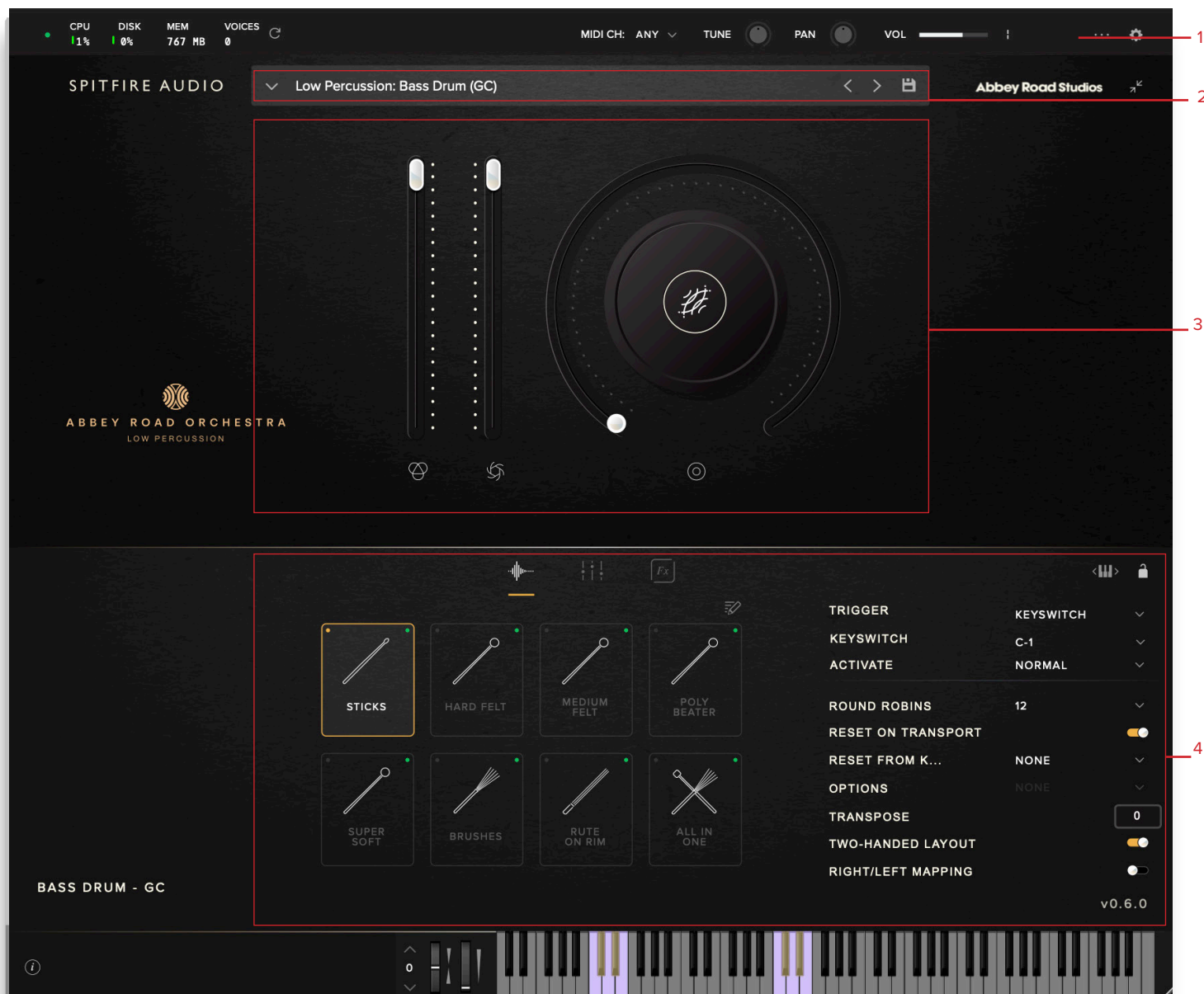
- Right-click the track window and choose 'Add Instrument Track'
- Underneath the 'Instrument' dropdown, choose Abbey Road Orchestra
- Select 'Add Track'

PRO TOOLS

- Go to the 'Track' menu at the top of the screen, and select 'New'
- In the pop-up, select Stereo and Instrument Track, and press 'Create'
- In the first Insert slot, select multichannel plug-in and 'Instrument'
- You should see the Abbey Road Orchestra available as an option

STANDARD INTERFACE (QUICK LOOK)

THE ABBEY ROAD ORCHESTRA



OPENING YOUR FIRST PRESETS

When you first open Abbey Road Orchestra, this is what you will see.

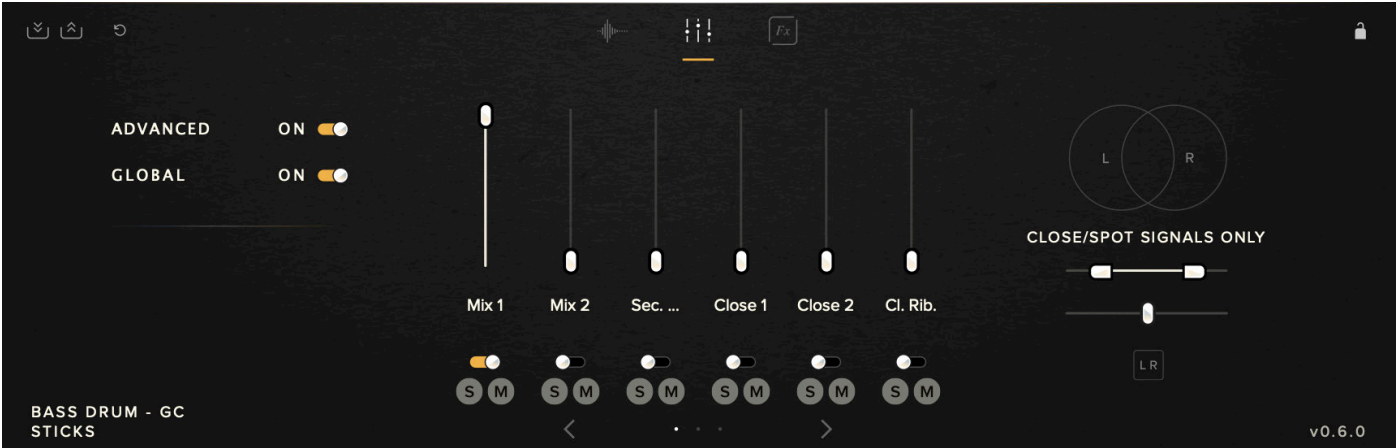
1. TOP MENU

2. PRESET SELECTOR

3. MAIN CONTROLS

4. TECHNIQUE SELECTOR

SIGNAL MIXER



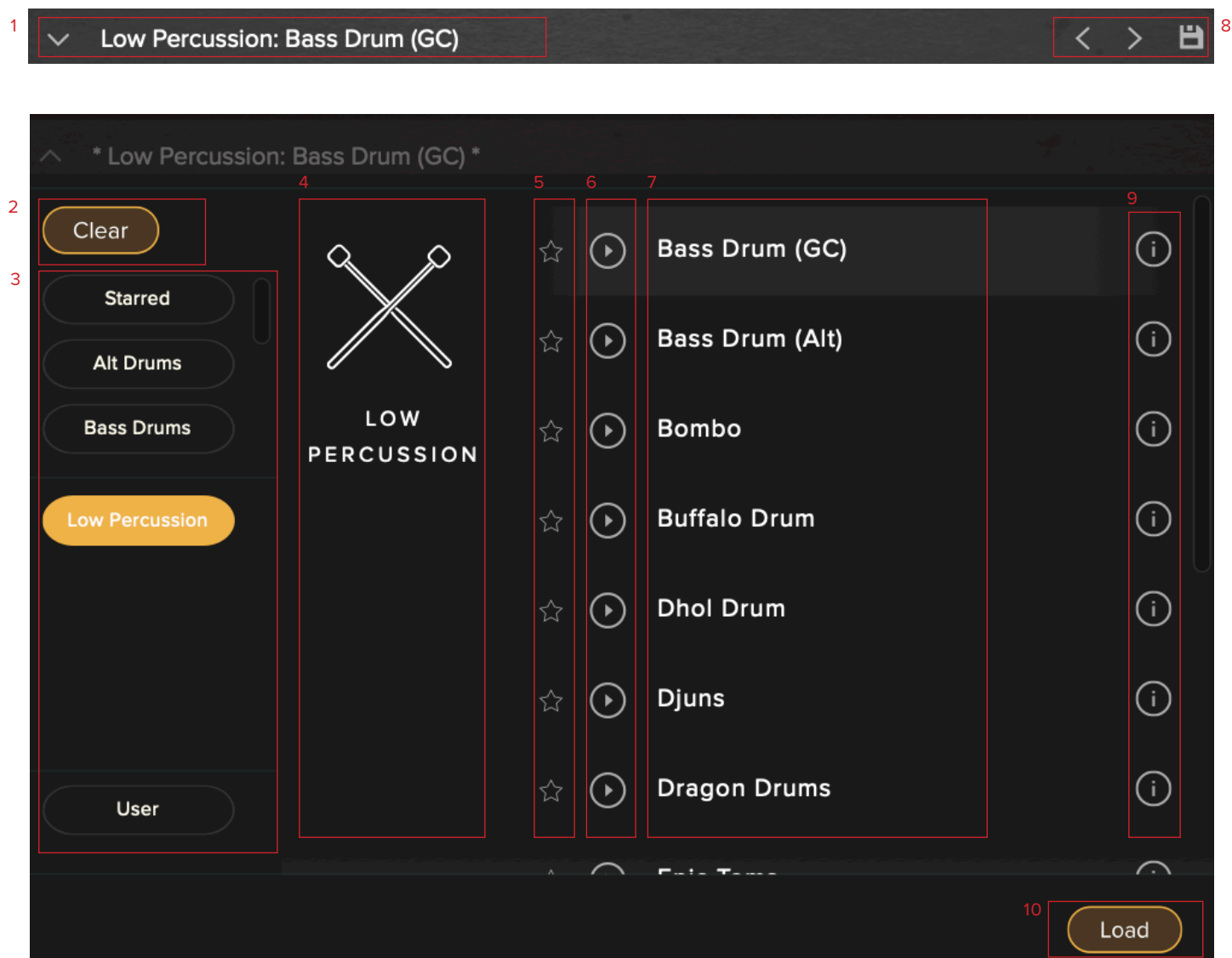
CONTROLLERS



KEYBOARD & INFO



PRESET SELECTOR



1. PRESET NAME

Here you can see the currently selected preset.

2. CLEAR FILTERS

Click here to show all instruments at once.

3. FILTERS

Click on a filter to only show those preset grouped by the filter.

4. INSTRUMENT GROUP

As you scroll through the available presets, the instrument group is displayed here.

5. STAR

Favourite to add to the “starred” filter.

6. PREVIEW

Play back a short example of the preset without having to load it. Enormously helpful when choosing a sound.

7. PRESET LIST

Scroll through the list of presets here.
Double-click to load a preset or click the
'Load' button.

8. NEXT, PREVIOUS AND SAVE

With the presets view collapsed, you will
be able to see the Next, Previous and Save
icons.

Next and Previous will send you to the next
available preset - if you have a filter enabled,
you will scroll through the filtered set of
presets.

Save allows you to save your own preset,
click save, name the preset and it will appear
under the "user" filter.

9. INFORMATION

Hover over on the "i" icon to see some
information about the preset.

10. LOAD

Select a preset and then press "load" (or
double-click the preset).

MAIN CONTROLS



1. VOLUME

Often referred to as “Expression” in our Kontakt Libraries, this is a simple level control for you to adjust along with...

2. DYNAMICS

Adjust the dynamic layer that you are playing here, use in conjunction with the volume to make your performances sound so much more musical. By default, this only affects long articulations. I.e Rolls, unless the behaviour is altered in the [preset settings](#).

3. KNOB

The configurable knob allows you to control any of the other available parameters for the particular technique.

Hover over the knob and it will turn yellow.

Click and you will be able to assign any of the remaining available controls to the knob (3.1)

Right click on any of these controls to assign them to a MIDI controller. Remember that if you assign a MIDI controller to a parameter via the knob, the MIDI controller will follow the parameter rather than being permanently assigned to the knob.

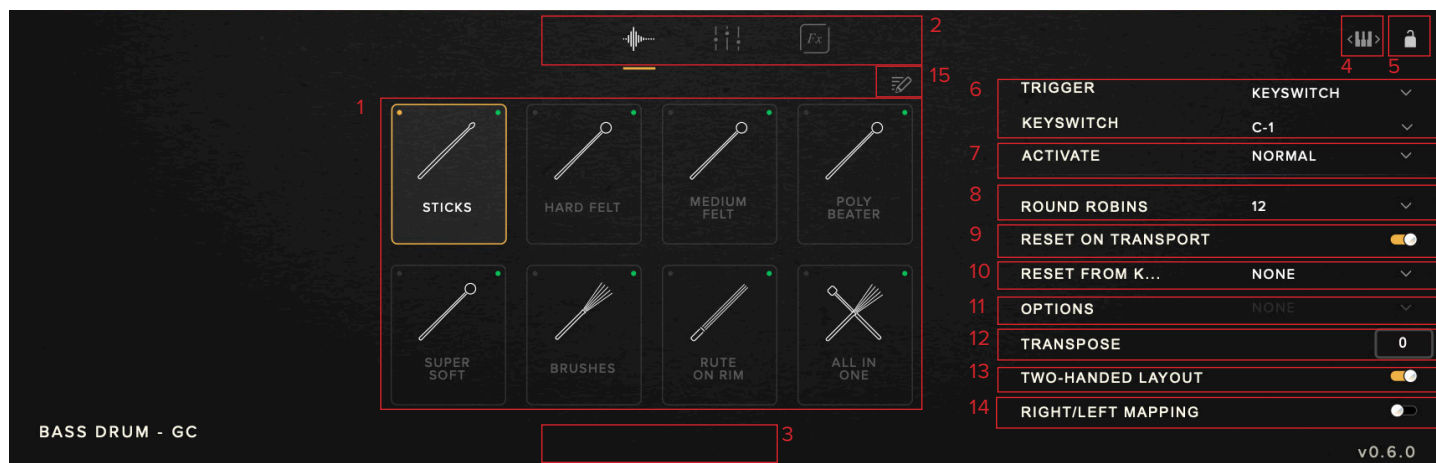
Reverb - Increase to add reverberation to the sound.

Tightness - At 0% this control cuts further into the sample start to make the response sharper.

This control is often used when manually recording into your DAW.

Turn it up afterwards and instead use a negative delay into your DAW for ultimate reality.

TECHNIQUE SELECTOR



1. TECHNIQUE SWITCHER

Click to select a technique. Shift-Click to select multiple techniques. The red dot in the top left shows which technique(s) will play, the black outline shows which technique will be affected by any changes you make to the other options in this page.

2. VIEW SELECT

Choose between the Technique Switcher, Mixer, Effects and the auto arranger. The Technique Switcher and Effects are covered in the following chapters of this manual.

3. TECHNIQUE NAVIGATION

This option is visible when more than 8 articulations are available. Click the right arrow to access additional techniques.

4. KEYSWITCH ADJUST

Click and drag to move the keyswitches to the left or right on your keyboard.

5. LOCK

Click here to lock off the technique section and prevent any unwanted changes.

6. TECHNIQUE TRIGGER

With the technique trigger section you can choose to trigger techniques using various parameters:

KEYSWITCH: Pick a key on the keyboard that will select this technique. The selected keys will show up in green for unselected techniques and in orange for selected techniques.

CC RANGE: Choose a CC# and a range of values (or a single value) for the control that you want to trigger this technique.

VEL. RANGE: Switch technique based on how hard you are playing. You might want to trigger longs when playing softly and pizzicato when playing hard.

MIDI CHANNEL: Switch techniques based on the incoming MIDI channel.

SPEED: Switch technique based on the speed of playing. Specify the time interval between notes to switch to a particular technique.

PROGRAM CHANGE: Switch technique based on the 127 values provided for Program Changes.

7. ACTIVATE

Choose between “NORMAL” and “LATCH” for your technique switching.

A “normal” keyswitch will change articulation and remain on the changed articulation until the next keyswitch is pressed.

Latch will switch articulation until the keyswitch note is released. On release, the keyswitch returns the original articulation.

8. ROUND ROBINS

Round robins are a way to ensure that repeated notes don't sound robotic and unnatural. We record the same note multiple times and then cycle through them. Here you can choose to reduce the number of round robins that are being used.

9. RESET ON TRANSPORT

If you're worried about the effect of the round robins making each run through of your session sound different, you can choose to reset the round robins using the DAW transport.

10. RESET FROM KEY

You can also reset the round robins using a keyswitch. Choose that keyswitch [here](#)

11. RR OPTIONS

Not available in the Low Percussion library.

12. TRANSPOSE

Transpose the instrument up or down in 1 semitone increments.

13. TWO HANDED LAYOUT

Two handed mapping when enabled places a duplicate of the drum mapping two octaves higher on the keyboard.

Note: this function is intentionally disabled for 'All in One' techniques due to space constraints on the keyboard.

14. RIGHT/LEFT MAPPING

Right/Left Mapping applies to the single hit keys which are duplicated a tone apart.

When enabled, the mapping on the keyboard changes to accommodate left hand/right hand performances. For example, C1 is left hand samples only and D1 is right handed samples only for the technique selected. With the feature on, the right hand keys change hue on the keyboard as a visual indicator.

When disabled, the single hit keys behave in a regular 'two finger mapping' state. For example, playing C1 / D1 after one another (in any sequence) cycles through the round robins for the technique, always recalling samples in an alternating Right Left sticking pattern.

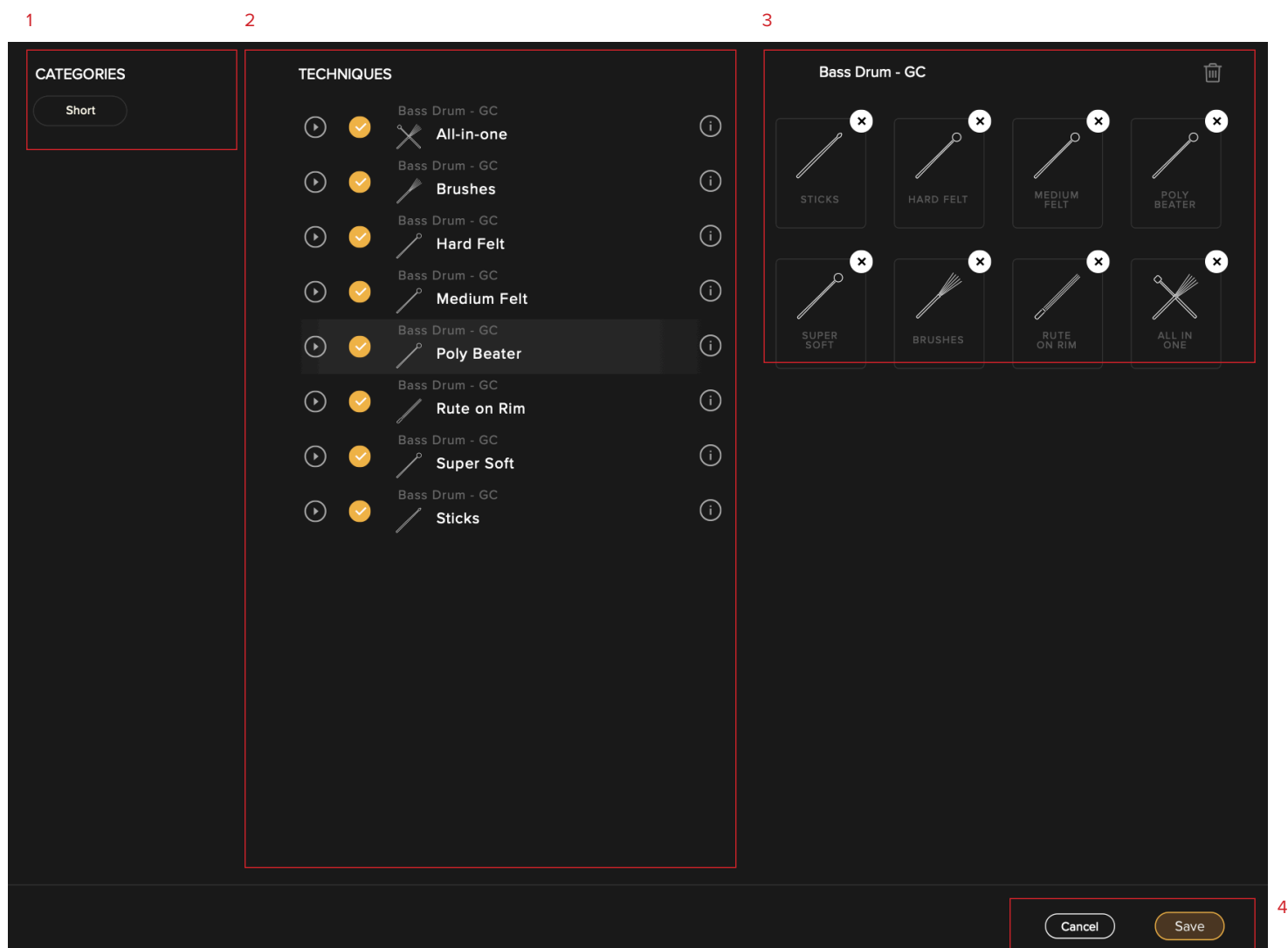
Please see [pg. 34](#) to see the generic mapping layout for techniques in this library.

15. TECHNIQUE EDITOR

Opens the Techniques Editor, allowing you to customise and edit your preset (see [pg. 14](#)).

TECHNIQUE EDITOR

In the Technique Editor you can remove and reorder techniques from the current preset.



1. CATEGORIES

The Categories panel allows you to filter between all available techniques for this specific preset.

2. TECHNIQUES

The central 'Techniques' panel shows all available techniques for each preset. Click the '+' to add techniques back into your current preset.

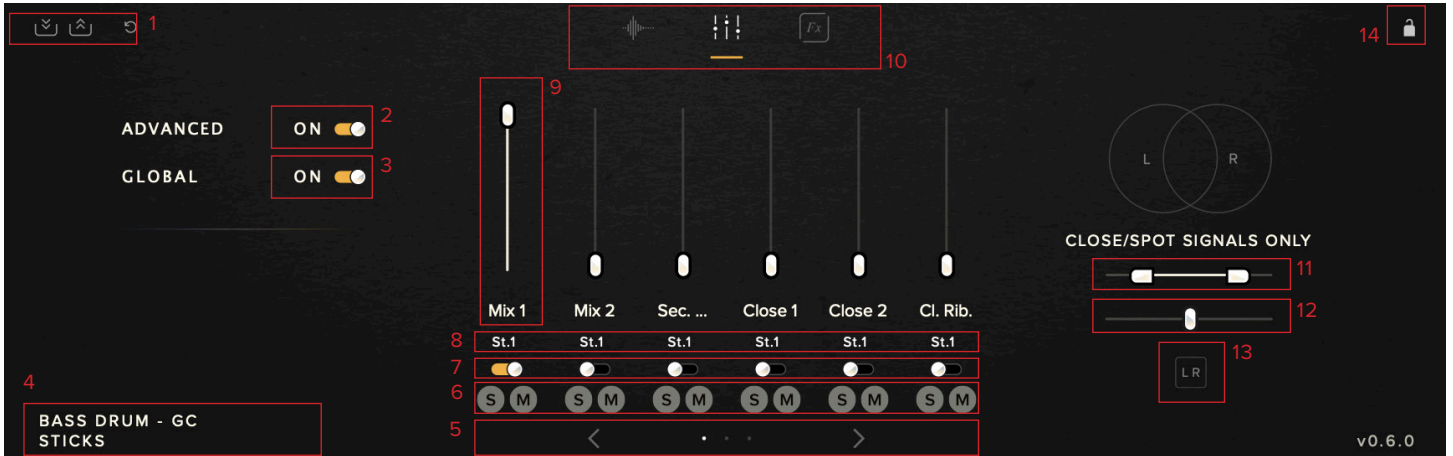
3. TECHNIQUES ARRANGER

The panel on the right is where your current articulations are displayed. Click and drag these to re-arrange the order. Clicking the 'x' in the top right corner deletes the technique. Click the 'trash-can' in the upper corner to remove all techniques completely in a single click.

4. CANCEL / SAVE

Once you're done, click 'Save'. If you have made a mistake and don't want to save, choose 'Cancel' instead to go back to your previous settings.

SIGNAL MIXER



1. MIXER PRESETS

Load and save your own mixer presets here, this is a good way for you to share your mixes across different instruments and presets. Click on the down arrows to save and the up arrows to load.

To rename a preset after saving or delete a preset, browse to Abbey Road Orchestra > Presets > Mix in the finder and edit the .mpreset files.

2. ADVANCED

3. GLOBAL

When switched off any changes to mixer will only affect the technique you have selected.

4. TECHNIQUE NAME

5. ARROWS

Click left and right to see another page of signals.

6. SOLO / MUTE

Click S (Solo) to isolate that signal. Hear multiple signals isolated by clicking S below multiple signals.

Click M (Mute) to silence a signal whilst keeping it active. Silence multiple active signals by clicking M below multiple signals.

Holding 'shift' and clicking solo allows the user to solo more than one channel if desired.

'Alt'+click on a solo unsolos all

Alt'+click on a mute unmutes all

CMD mic removes all mute solos except on the clicked

ALT+click on a mute removes all mutes but leaves solos and vice versa.

This behaviour can change by using ["Solo Latch"](#)

7. SIGNAL ON/OFF

Here you can turn signals on or off (you can also turn them on by fading them up). If you turn a signal on, pay attention to the LED in the top left of Abbey Road Orchestra, if it is flashing red, it means that the samples are still loading into RAM and you should wait before playing again to avoid glitches.

8. MULTI OUTPUTS

When active, click below the signal fader to assign that signal to a different stereo output. This allows the users to keep signals separate in the DAW when mixing.

9. SIGNAL FADER

Adjust the level of each signal here, right-click to learn MIDI cc# automation.

10. VIEW SELECT

Choose between the Technique Switcher, Mixer and Effects.

11. STEREO WIDTH

Adjust the stereo width of the close and vintage signals here. Right-click to assign to a MIDI cc#. Affects Close signals only.

12. PAN

Adjust the position of the close and vintage signals within the stereo field. Affects Close signals only.

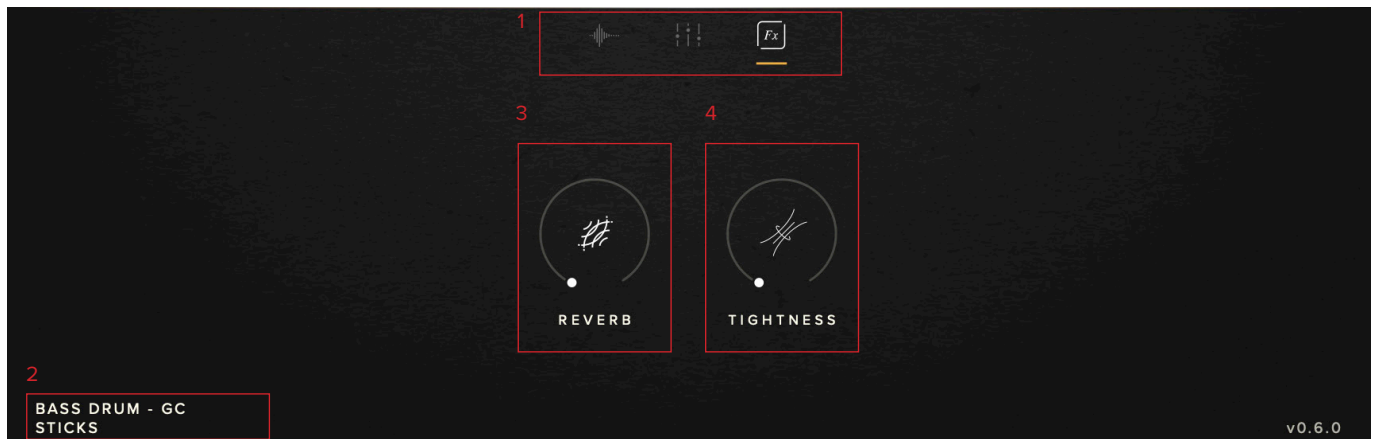
13. INVERT

Click to swap the left and right channels.

14. LOCK

Click to lock the Mixer. This will prevent further changes to the mixer by CC or Mouse.

MAIN FX



1. VIEW SELECT

Choose between the Technique Switcher, Mixer, Effects and the auto arranger. The Technique Switcher and Effects are covered in the following chapter of this manual.

2. TECHNIQUE NAME

3. REVERB

You can add additional reverb to the sound here.

4. TIGHTNESS

At 0% this control cuts further into the sample start to make the response sharper.

This control is often used when manually recording into your DAW.

Turn it up afterwards and instead use a negative delay into your DAW for ultimate reality.

TOP MENU



1. LED

Shows when an instrument is loaded by lighting solid green. If this flashes, your instrument is not fully loaded.

2. CPU METER

An indication of how much your CPU is being taxed, the green flash next to the CPU meter will turn red when you are overloading it.

3. DISK METER

How hard your hard drive is working. If this is close to, or going over 100% it's time to consider a faster drive.

4. MEMORY

This shows how much RAM you are currently using in this instance of Abbey Road Orchestra. While the preset is loading, this will show the instrument loading into memory.

5. VOICES

Shows how many voices are being used at any one time.

6. REFRESH

Refresh the instrument, alt-click to refresh the whole plug-in. This can be useful if you have hanging MIDI notes or have moved samples in your file system.

7. MODE SWITCHING

This dropdown menu will be available when the user has both versions of the product installed. "Core" and "Pro".

Click here to switch the tier of the product.

8. MIDI CH

Set the MIDI channel that will control the instrument here. If in doubt select "any" so that the instrument will react to any incoming MIDI messages.

9. TUNE

Move this knob to tune in increments of 0.01 of a semitone. CMD/CTRL-click to reset to default.

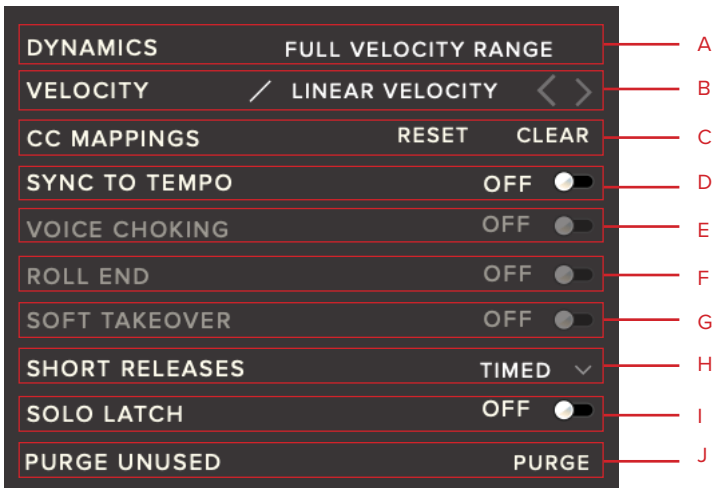
10. PAN

Pan the signal left / right. CMD/CTRL-click to reset.

11. VOLUME

Control the overall volume of the instrument.

12. PRESET SETTINGS



A. DYNAMICS

Different behaviours for the Dynamics fader.

- 1) Full Velocity Range.
- 2) Velocity Mapped to Dynamics.
- 3) Compressed Velocity High.
- 4) Compressed Velocity Low.

Velocity mapped to dynamics will allow you to control short note velocity with the mod wheel. This mode disables "Soft Takeover".

Compressed settings will limit the dynamic range to fixed dynamic layers and disable G. Soft Takeover.

B. VELOCITY

Pick from 4 different velocity curves to suit your controllers touch.

C. RESET AND CLEAR CC MAPPINGS

Clicking reset will set all of the CC mappings for this instrument to the defaults - useful if you've got yourself in a mess!

Clear will remove all CC mappings on the plugin.

D. SYNC TO TEMPO

Not used in this library.

E. VOICE CHOKING

Allows single hits to interrupt Rolls for more precise placement of end hits.

F. ROLL END

Natural end hits have been recorded and will trigger on note-off if enabled here

G. SOFT TAKE OVER

Soft Takeover OFF: The velocity of the rolls / longs are determined exclusively by the modwheel.

Soft Takeover ON: Roll keys are now velocity sensitive (i.e how hard or soft the key is pressed determines the dynamic).

The modwheel only becomes active once the user scrolls to the velocity level they have triggered on the roll key.

When using this feature, the 'Dynamics' setting in the Preset Settings should be set to 'Full Velocity Range' (the default state).

H. SHORT RELEASE

Not used in this library.

I. SOLO LATCH

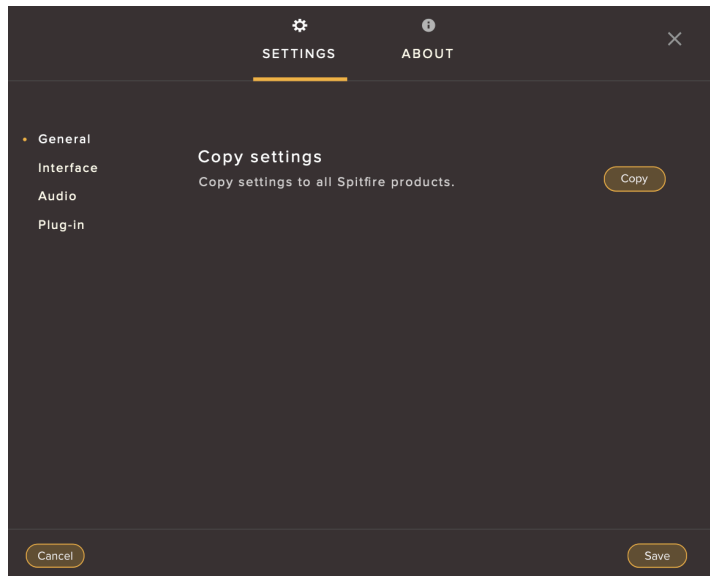
With this enabled the solo buttons on the signal mixer will stack.

When turned off (default) they cancel each other.

J. PURGE UNUSED

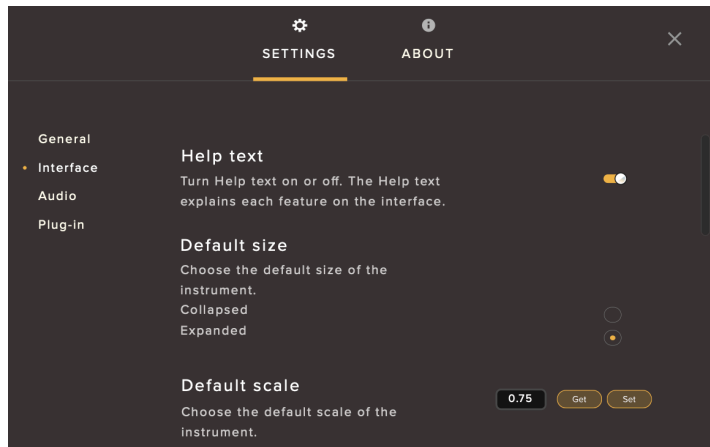
Shows the active status of ECO MODE.

13. PLUGIN SETTINGS



COPY SETTINGS

Common controller values will copy to other Spitfire plugins.



HELP TEXT

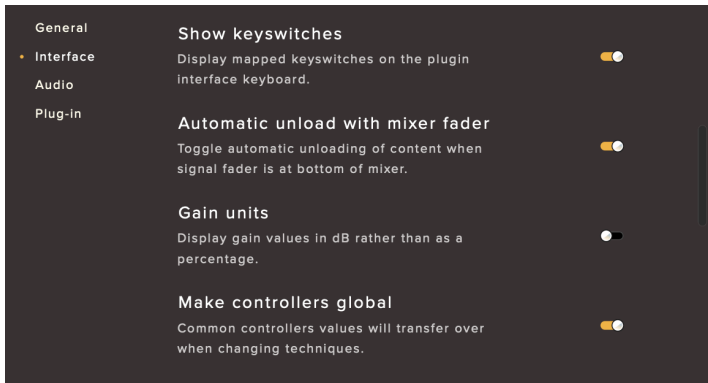
Turn this on to display parameter information in the bottom left corner of the plug in.

DEFAULT SIZE

Set whether the instrument opens up collapsed or expanded by default.

DEFAULT SCALE

How big the plugin UI is when opened. Press “get” to set the current scale or type a value before pressing “Set” and “Save”



SHOW KEYSWITCHES

When this option is on, presets that have multiple techniques will show available keyswitches in red and the currently selected technique(s) in yellow.

UNLOAD WITH MIXER FADER

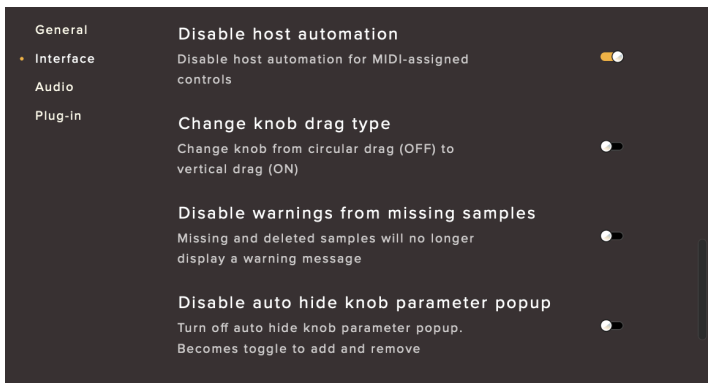
Toggle this to unload data from RAM when fader is pulled down to the bottom.

GAIN UNITS

Toggle this if you want your gain to be displayed in dB instead of as a percentage.

MAKE CONTROLS GLOBAL

Common Controller values will remain when switching techniques.



DISABLE HOST AUTOMATION

Turn this on to enable the Host Automation from the DAW.

CHANGE KNOB DRAG TYPE

Change the mouse behaviour when dragging the Knob control.

DISABLE WARNINGS FROM MISSING SAMPLES

Hide an error in the plugin top left corner which is visible when the library is missing its content.

DISABLE AUTO HIDE KNOB PARAMETER POPUP

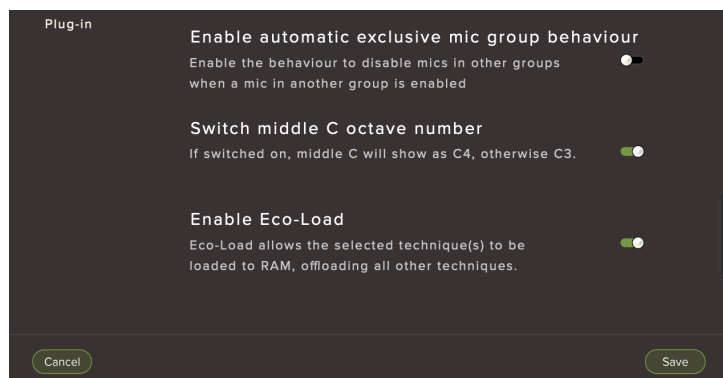
When enabled, clicking the knob will always shows the fx controls menu.

ENABLE ECO LOAD

Eco-Load when enabled only loads the selected techniques into RAM.

When you key switch or select a new articulation, this will then also load into RAM.

Pressing the refresh icon in the top menu will reset the memory usage back to the currently select technique.



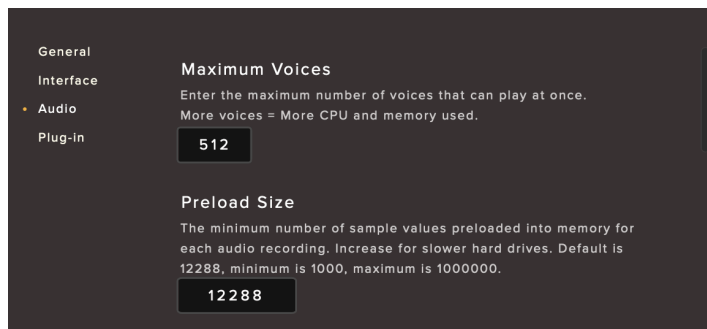
ENABLE AUTOMATIC EXCLUSIVE MIC GROUP BEHAVIOUR

Disable if you want mics to be ungrouped together.

For example, when enabled, enabling the Ambient mic, will disable the Mix Signals

SWITCH MIDDLE C OCTAVE NUMBER

Change middle C value between C3 and C4. Useful for DAWs that use different MIDI standards and key switches are one octave out.

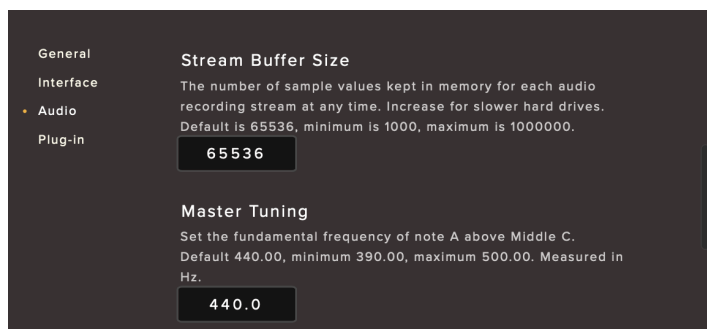


MAXIMUM VOICES

Enter the maximum number of voices that can play at once. More voices = More CPU and memory used.

PRELOAD SIZE

The minimum number of sample values preloaded into memory for each audio recording. Increase for slower hard drives. Default is 12288.

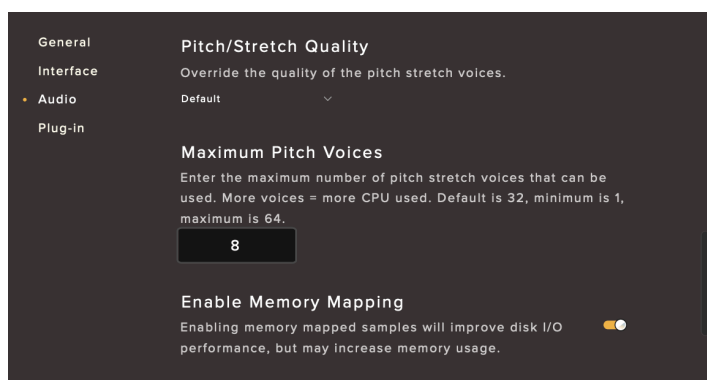


STREAM BUFFER SIZE

The number of sample values kept in memory for each audio recording stream. Increase for slower hard drives.

MASTER TUNING

Change the default tuning of the plugin. For example A = 440hz or A = 432 HZ.



PITCH/STRETCH QUALITY

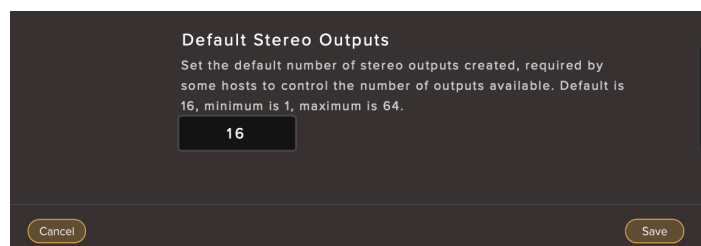
This option allows you to override the default pitch/time quality to improve performance or improve audio quality.

MAXIMUM PITCH VOICES

Limit the number of voices triggered at any one time. Lower values can aid CPU.

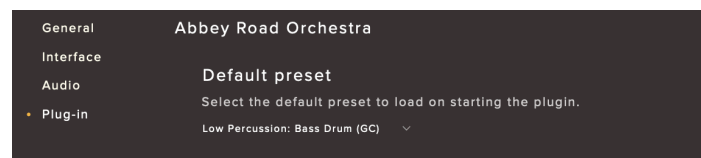
ENABLE MEMORY MAPPING

Turn off for windows machines for better performance.



DEFAULT STEREO OUTPUTS

The default number of outputs for the Microphone routings.



PLUGIN

Under this heading you can choose a default preset to load, click on the preset name and choose your preferred preset from the list.

MICROPHONE SIGNALS

MIX 1

Overheads, Outriggers 1 and a curated blend of spot microphones.

MIX 2

A tighter mix, formed from Tree 2, Mids, Outriggers 2 with a curated blend of spot microphones.

SECTION OVERHEAD

A set of large diaphragm condenser microphones above the orchestral section capturing a clear representation of the instruments in the space.

CLOSE 1

A blend of spot mics close to the source. Experiment with the balance of all Close mics and Sec. Overhead to achieve the desired close sound.

CLOSE 2

An alternative blend of spot mics which add body to the source. Experiment with the balance of all Close mics and Sec. Overhead to achieve the desired close sound.

CLOSE RIBBONS

A pair of close ribbon mics capturing a rounded and detailed image. Experiment with the balance of all Close mics and Sec. Overhead to achieve the desired close sound.

TREE 1

A decca tree formed of Abbey Road's finest trio of classic valve omnidirectional microphones creating a lush and full sound.

Often the start point of any mix.

TREE 2

A tighter, closer decca tree formed from mics with a more directional pattern, suited to faster, more detailed material.

OUTRIGGERS 1

Used in conjunction with either tree to obtain a wider image. This pair utilises omnidirectional mics to reproduce the full width of Studio One.

OUTRIGGERS 2

Used together with either tree to obtain a wider image. This pair uses mics with a more directional pattern, pulling the edges of the room inwards.

MIDS

A pair of valve REDD mics placed between the conductor and the source which adds extra focus to the sound when combined with the Tree and Outriggers.

AMBIENTS

A pristine pair of small diaphragm omnidirectional microphones to the rear of the room for a natural ambience.

VINTAGE 1

A pair of original 1940s RM1B microphones placed in front of the conductor, combined with some classic ribbons to form a vintage scoring stage sound.

VINTAGE 2

A pair of classic 44BX Ribbon microphones placed by the conductor for an alternative vintage scoring stage sound.

POP CLOSE

A mix of close mics panned centrally to give a flexible image not restricted to the orchestral layout.

SPILL

A summation of spot mics placed around the other sections. These capture the natural 'spill' from the source across the orchestra for added realism.

INSTRUMENTS / TECHNIQUES

“GRAN CASSA (BASS DRUM GC)

An orchestral staple, this 36” gran cassa is a two-headed concert bass drum with a deep, resonant sustain and huge dynamic range.

Sticks

Hits and rolls performed with wooden drum sticks producing a hard and immediate attack with a powerful tone.

Hard Felt

Hits and rolls performed with a hard felt mallet producing a defined attack and a balanced tone.

Medium Felt

Hits and rolls performed with a medium felt mallet with a less immediate attack revealing clear undertones.

Poly Beater

Hits and rolls performed with a plastic/poly beater to create a narrower sound with less low frequency information.

Super Soft

Hits and rolls performed with a super soft beater creating an extremely mellow attack and a boomy resonance.

Brushes

Hits, sweeps and swirls performed with fine metal brushes for a more delicate timbre.

Rute on Rim

Hits and rolls performed on the rim of the drum with wooden rute, creating an intricate and earthy high pitched 'tap'.

All In One

All available beaters and techniques for the gran cassa presented across the keyboard.

BASS DRUM (ALT)

A vintage bass drum with a 32” head on a shallow open shell. This drum combines a defined attack, woody overtones and balanced resonance.

Sticks

Hits and rolls performed with wooden drum sticks producing a hard and immediate attack with a powerful tone.

Hard Felt

Hits and rolls performed with a hard felt mallet producing a strong attack and a balanced tone.

Hard Felt Damped

Hits and rolls performed with a hard felt mallet and a cloth placed over the drum head producing a muted sound.

Medium Felt

Hits and rolls performed with a medium felt mallet with a less immediate attack revealing clear undertones.

Brushes

Hits, rolls, sweeps and swirls performed with fine metal brushes for a more delicate timbre.

Rods

Hits and rolls performed with wooden rods producing an articulate sound with reduced resonance.

All In One

All available beaters and techniques for the Bass Drum presented across the keyboard.

GONG BASS DRUM

This gong drum is constructed with a single oversized head, producing a very fat and 'modern' sound with a fast attack and punchy low end.

Hard Felt

Hits and rolls performed with a hard felt mallet producing a strong attack.

Soft Felt

Hits and rolls performed with a soft felt mallet producing a rounded attack.

Puili

Hits and rolls performed with bamboo puili sticks creating a detailed, high pitched attack with a tight resonance.

All In One

All available beaters and techniques for the Gong Bass Drum presented across the keyboard.

TAIKO

A pair of Japanese solid Siam Oak taiko drums producing a very focussed sound with which to create impactful, driving rhythms.

Taiko Sticks

Hits and rolls performed with wooden taiko sticks to produce the traditional taiko sound.

Hard Felt

Hits and rolls performed with hard felt mallets for a variation on the classic taiko sound.

Medium Felt

Hits and rolls performed with medium felt mallets producing a mellower attack.

Brushes

Hits, rolls, sweeps and swirls performed with brushes for a more delicate timbre.

Hands

Hits and rolls performed with the hands on the head of the drum.

All In One (Low)

All available beaters and techniques for the low taiko drum presented across the keyboard.

All In One (High)

All available beaters and techniques for the high taiko drum presented across the keyboard.

GIANT TAIKO

With its 60" diameter shell this giant taiko (or O-Daiko) produces thunderous lows and complex sustain whilst remaining surprisingly agile.

High All In One

All available beaters and techniques for the high taiko drum presented across the keyboard.

Taiko Sticks

Hits and rolls performed with taiko sticks producing a hard attack.

Taiko Sticks (Damped)

Hits and rolls performed with taiko sticks and a blanket covering the rear head of the drum to reduce resonance.

Medium Felt

Hits and rolls performed with felt mallets for a variation on the classic taiko sound.

Medium Felt (Damped)

Hits and rolls performed with felt mallets and a blanket covering the rear head of the drum to reduce resonance.

Hands

Single strikes performed with fists on the head of the drum producing a softer attack with a darker tone.

All In One

All available beaters and techniques for the giant taiko presented across the keyboard .

TOMS

A spread set of vintage silver single headed toms, adept at both slow and rapid accented passages owing to their clear and resonant tone.

Sticks

Hits and rolls performed with wooden drum sticks producing a hard and immediate attack with a powerful tone.

Sticks on Rim

Hits and rolls performed with wooden drum sticks on the rim of the drum to produce a 'tapping' sound.

Sticks (Damped)

Hits and rolls performed with wooden drum sticks and a tea towel placed over the head of the drum for a muted sound.

Hard Felt

Hits and rolls performed with a hard felt mallet producing a strong attack with a balanced tone.

Rods

Hits and rolls performed with wooden rods producing an articulate sound with reduced resonance.

Brushes

Hits and rolls performed with dense nylon brushes producing a softer attack but with plenty of body.

All in One (Low)

All available beaters and techniques for the lower pitched toms presented across the keyboard.

All in One (High)

All available beaters and techniques for the higher pitched toms presented across the keyboard.

EPIC TOMS

A pair of floor toms positioned on opposing sides. These drums provide a tight, powerful attack and an explosive, hard-hitting tone.

Taiko Sticks

Hits and rolls performed with taiko sticks producing a hard attack and accentuated top end.

Taiko Sticks (Damped)

Hits and rolls performed with taiko sticks and a hide skin placed over the head of the drum for a muted sound.

Rods

Hits and rolls performed with wooden rods producing an articulate sound with reduced resonance.

All In One

All available beaters and techniques for the epic toms presented across the keyboard.

BOMBO

An Argentinian bass drum with a 20" hide head tuned with rope. It produces a low, organic sound with a very short sustain.

Hard Felt

Hits and rolls performed with a hard felt mallet producing a defined attack.

Hard Felt (Damped)

Hits and rolls performed with a hard felt mallet and a cloth placed over the drum head to produce a muted sound.

Soft Mallet

Hits and rolls performed with a soft felt mallet producing a rounded attack.

Soft Mallet (Damped)

Hits and rolls performed with a soft felt mallet and a cloth placed over the drum head to produce a muted sound.

Sticks (Sides)

Hits and rolls performed with wooden sticks on the sides of the drum.

All In One

All available beaters and techniques for the bombo presented across the keyboard.

DRAGON DRUMS

Originating from China, this large pair of dagu drums (or 'Dragon Drums') produce strong and characterful tones with lengthy sustain.

Sticks

Hits and rolls performed with wooden sticks to produce the traditional dagu sound.

Hard Felt

Hits and rolls performed with a hard felt mallet for a less pronounced attack.

All In One

All available beaters and techniques for the dagu drums presented across the keyboard.

DHOL

A two-headed drum from the Indian subcontinent. Each head is struck with a different beater to produce the dhol's signature tones.

Dhol Sticks

Single hits performed with traditional wooden dagga and tihli sticks.

DJUNS

A pair of djuns (or dundun) hailing from West Africa, these instruments are adept at carrying strong rhythms with a balanced, 'forward' tone.

Hard Felt

Hits and rolls performed with a hard felt mallet producing a defined attack with a balanced tone.

BUFFALO DRUM

Constructed from a shallow wooden frame clad with a 22" buffalo skin head, this drum produces strong overtones with a rich, blooming sustain.

Hard Beater

Hits and rolls performed with a hard beater producing an articulate attack

Soft Beater

Hits and rolls performed with a soft beater producing a rounded attack

All In One

All available beaters and techniques for the buffalo drum presented across the keyboard

SURDO

A Brazilian instrument which traditionally provides the lower rhythms in samba music. This 22" aluminium shell variant produces a dense sound with a distinctive attack.

Felt Beater

Hits and rolls performed with a felt beater to produce the signature surdo sound.

Hands

Hits and rolls performed with the hands on the head of the drum.

All In One

All available beaters and techniques for the surdo presented across the keyboard.

APPENDIX A — FAQs AND TROUBLESHOOT

Q: WHAT ARE THE SYSTEM REQUIREMENTS?

MAC

Mac OS X 10.15 to OS14

Minimum: 2.8GHz i5 (quad-core), 8GB RAM

Recommended: 2.6GHz i7 (six-core, 2019), 16GB RAM, Apple Silicon

SSD drive for installs advised!

WINDOWS

Windows 10 and Windows 11 (latest Service Pack, 64-bit)

Minimum: Intel 2.8 GHz i5 (quad-core) or AMD Ryzen 5. 8GB RAM

Recommended: Intel 2.6 GHz i7 (six-core, 2019) or AMD R7 2700. 16GB RAM

SSD drive for installs advised!

Q: I WANT TO RESET THE PLUGIN SETTINGS TO THE DEFAULT

You can delete the .settings file to reset the settings to default. This is located at:

Users/username/Music/Spitfire Audio - on a Mac

C:\Users\username\AppData\Roaming\Spitfire Audio - on a PC.

Q: MY LIST OF PRESETS IS EMPTY, HOW DO I SOLVE THIS?

If you have moved your Abbey Road Orchestra Library folder, you can solve this problem by using the “Locate Library” feature in the Spitfire Audio App.

If this does not solve the problem, the library likely needs reauthorising, to do this, use the “repair” feature in the Spitfire Audio App.

Q: I SEE A RED EXCLAMATION MARK IN THE TOP LEFT OF ABBEY ROAD ORCHESTRA, WHAT DOES THIS MEAN?

This means that there is an error, you can click the exclamation mark to open a log with further details. It is likely that using the “Repair” and “Locate Library” features in the Spitfire Audio App will solve the problem but if not, contact our support team at spitfireaudio.com/support and attach the log.

Q: CAN I INSTALL ON MORE THAN ONE COMPUTER?

With our products you have two licenses. This means that you are allowed to download and install on two computers you own, say your main rig and your mobile rig. If you have purchased the library on a hard drive, you should copy the contents of the drive on to the destination machine before completing the download with the Spitfire App. If you downloaded Abbey Road Orchestra, you can copy the library folder over to the second machine and then use the “Repair” feature in the Spitfire Audio App.

Q: I CAN'T SEE THIS IN THE KONTAKT LIBRARIES PANE AND WHEN I TRY AND LOAD IT INTO KONTAKT IT SAYS NO LIBRARY FOUND

This library does not run in Kontakt, it is a standalone plug-in that you can run in your chosen DAW.

Q: HOW DO I AUTHORIZE ABBEY ROAD ORCHESTRA ON A MACHINE NOT CONNECTED TO THE INTERNET?

It not possible to authorise Abbey Road Orchestra on a machine not connected to the internet. Authorisation is done with the Spitfire Audio App and an internet connection is required.

Q: HOW CAN I REDOWNLOAD A PRODUCT?

This can easily be done via your Spitfire Audio App. To reset both your entire library download or the latest update;

- Open up the Spitfire Audio App and log in with your account email and password.
- Select the product artwork you wish to re-download
- On this page is a “cog wheel”. Select this, choose “reset” from the menu. Then “Reset Entire Download” (for a full download) or (Latest Update) for the latest update.

This will reset your latest update ready for install again. You can repeat this process for any of the libraries you own.

Note that there is a limit to how many times you can reset your downloads in a certain time frame. If you do exceed your reset limit please get in touch.

Q: DIFFICULTIES IN DOWNLOADING / INSTALLING

Customers may find that they have some difficulties in the downloading process. If you find that you are having some trouble, please check the list below for possible causes:

- The formatting of your drive, if it is FAT32 this will cause errors, because there is a maximum file size with this format of 4GB and our download files will exceed this limit. To solve this problem, reformat your drive or use a different drive. We recommend NTFS on PC and Mac OS Extended on Mac. Other possible issues:
- Spitfire App freezes in the “Extracting” stage for hours. This may be because our libraries are often very large files, and this is the stage where the compressed files are extracted and placed in their final locations on the hard drive. There could be hundreds of GB of content to unpack, so it really can take hours. If you’re unsure whether it has crashed or is extracting files, visit

the installation folder you chose when you started the install. If everything is working normally you’ll see various files appearing in the folder (or one of its sub-folders).

- If your download gets stuck and is continually cycling and not resuming, please get in touch with us, giving us as much detail as possible about your set up. It would be helpful if you can tell us your operating system, where you are downloading from (your country, and also whether you’re at home or work), your ISP, and whether there are any proxy servers or firewalls between your computer and the internet.

Q: I HAVE FAST INTERNET, WHY IS MY DOWNLOAD SLOW?

We have no direct influence on your actual download speeds, our libraries are hosted on Amazon cloudfront servers which are normally very quick but it may well be that at certain times of the day when traffic is particularly busy, your ISP may throttle your connection speeds.

We would advise you to leave your download running overnight as speeds should ramp up at less busy times. Our Spitfire App downloader aims to use as much of the available bandwidth as possible to give you the quickest possible speeds, and may take several minutes to reach its peak.

Q: CAN I TRY BEFORE I BUY?

No - it is not currently possible to demo our products.

If you go to our Youtube channel you’ll see many walkthroughs containing detailed info about all our products -- you can hear them being played in real time with no smoke and mirrors!

Q: MY LIBRARIES ARE NOT SHOWING UP IN MY SPITFIRE APP

A handful of customers may find that when they log into their Spitfire App, some of their previously purchased products do not

show up in the 'Installed' section or in the 'Download Ready' section either. It may be that you have purchased these under another email address. Checking other possible email addresses for your previous purchases may help to find these missing products. If this is not the case, and these missing products were purchased a few years ago, please create a support ticket telling us your account email address, and any serial numbers you may have to go with these missing products. Our support team can also merge one or more accounts together if you'd like to consolidate all your purchases in one place.

The more information we have, the quicker we can get you back up and running!

Q: HOW DO I UPDATE MY PRODUCTS?

The main premise of downloading our products is that our Spitfire App downloads into the folder you choose, so it is important to choose the folder above where you want the download to go. The best file path for our products is something very simple, a long file path will cause errors as there is a character limit on how far the Spitfire App can read. We advise a file path of something along the lines of: Samples Drive > Spitfire Audio

When it comes to downloading / updating - if you have a folder called 'Spitfire Audio' always point the Spitfire App to the folder Spitfire Audio - never go into this folder and choose the actual library in question.

Q: HOW DO I REDOWNLOAD THE LATEST UPDATE?

With the continuous improvements to our Spitfire Audio App, we have incorporated the ability to reset your own downloads. This can easily be done via your Spitfire Audio App. Open up the Spitfire Audio App and log in with your account email and password.

- Select the product artwork you wish to re-download

- On this page is a "cog wheel". Select this, choose "reset" from the menu. Then "Reset Entire Download" (for a full download) or (Latest Update) for the latest update.

- This will reset your latest update ready for install again.

You can repeat this process for any other updates you wish.

If you do not see the option to reset your download in your Spitfire Audio App, we would advise to download the latest version of the Spitfire App from spitfireaudio.com/info/library-manager/.

Q: I'VE BEEN WAITING AGES FOR MY DOWNLOAD LINKS?

We run all our orders through a fraud checking process. The automatic fraud check takes 20 minutes (but can take up to an hour during a very busy period, eg. Black Friday) If your order gets caught at this stage, we run a manual order check, and this can delay the processing of your order for up to 24 hours.

You should however receive an order confirmation email IMMEDIATELY upon placing your order. This confirms that your order has successfully been logged in our system and that your payment was successfully taken. Please check your junk folders before contacting our support.

CAN I DOWNLOAD ON A PC, THEN TRANSFER TO A MAC OR VICE VERSA?

Yes, you can copy the library folder and plugin files over to the second machine and then use the "Repair" and "Locate Library" features in the Spitfire Audio App. Please note that although the majority of the download can be done on a separate machine, you will always need an internet connection to finish the authorisation process.

Q: HOW DO I DOWNLOAD PRODUCTS ON MAC OSX 10.9?

The version of the Spitfire App needed to install Abbey Road Orchestra only supports Mac OSX 10.13 and upwards.

Q: I HAVE FOUND A BUG

In some cases we can't squash them all and bugs shamefully make their way through. If you think you have found a bug, please contact us with all the relevant information;

- A description of the bug you have found
- A screencast (video) of the bug happening, or an audio example
- The exact preset name (or presets) in question and also the library giving us as much detail as possible will help us get to the bottom of the issue.

Q: WHAT IS YOUR REFUNDS / RETURNS POLICY?

If you have NOT completed the download / installation process, and bought within 14 days then we CAN refund / return your product, please contact support with your account email address and order number so we can handle this quickly. If you HAVE completed the installation process (even if you've not yet registered your serial number), please see our EULA in regards to why we do not accept refunds and returns. We can refund hard drive orders up until the point when the drive is dispatched from our office. This is usually 1-2 days after you order.

Q: I'VE FORGOTTEN MY PASSWORD?

If you have forgotten your password, please see this link spitfireaudio.com/my-account/login/, and click 'Forgotten Password'. If at some point in the past you asked us to merge two or more accounts but have since forgotten, you MAY find that the forgotten password isn't working for the email address you asked us to merge FROM. In this case, please contact support with your name, and any email addresses you think we might know about, and we'll work out what has happened.

APPENDIX B — DRUM MAPPING GUIDE

For individual beater techniques there are a possible 5 mapping blocks:

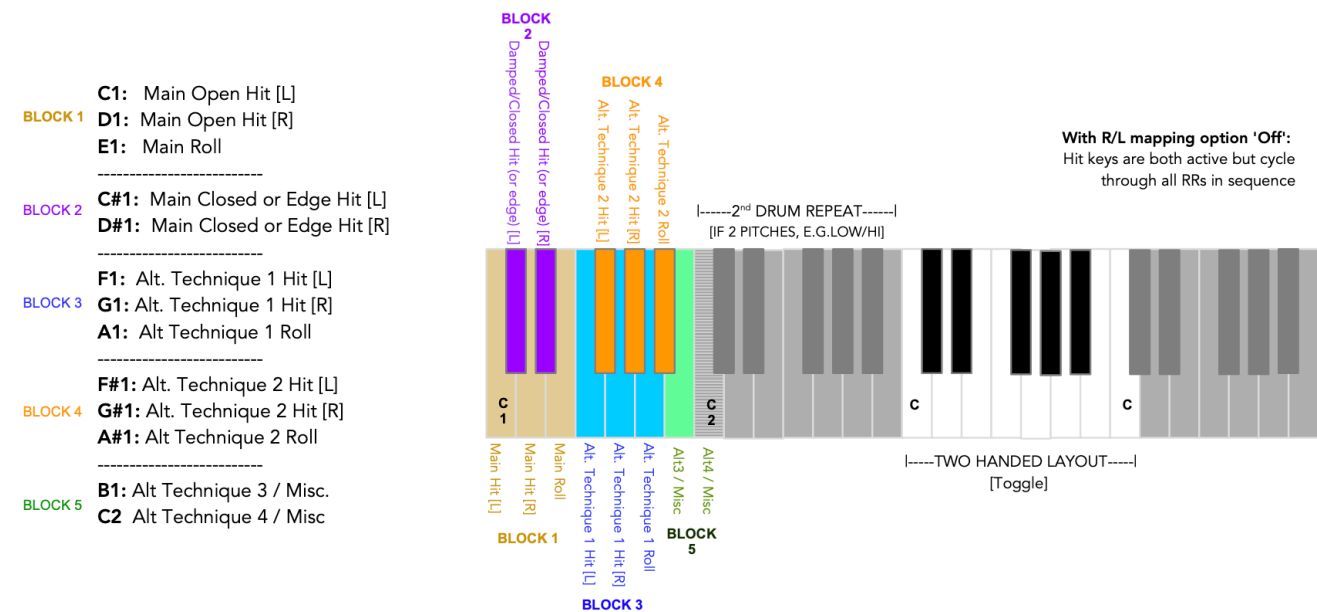
- All techniques make use of Block 1
- Majority of techniques use a combination of Blocks 1-3 (usually 1+2 or 1+3)
- A minority of techniques make use of Blocks 1-5. (Alt4. Is only used on 1 patch - Giant Taiko > Sticks)

The blocks are designed to keep the intervallic relationship is consistent. This means it is possible to transpose midi data up or down onto any active block and achieve similar techniques should that technique be available.

Where a drum has 2 pitches (e.g. Epic Toms), the higher drum is mirrored an octave above.

The product has a new feature called Right/Left Mapping where drum hit keys can be split to isolate the Left and Right hand recordings. When engaged, the 1st hit key = Left / 2nd Hit key = Right. The second key is always up a whole tone.

VISUAL LAYOUT



THE EXCEPTIONS

1) The Toms patch is arranged in such a way as to make it easier to play across all 4 pitches (for example 'fill' type passages) without unintentionally triggering rolls from other drums. This means the first block starts on F1, not C1.

However, the interval relationship between the hits and rolls is consistent with all other drums meaning midi data can be transposed if desired.

2) 'All in One' techniques map all available beaters across the keyboard. Each beater type is grouped to make use of the same interval relationships/blocks but may start on Block 3 or Block 4 to save space.

APPENDIX C — DEFAULT CC MAPPINGS

Dynamics	1
Global Gain	7
Global Pan	10
Expression	11
Release	17
Reverb	19

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